

Annemann's
Complete One Man Mental
and Psychic Routine



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ANNEMANN'S
COMPLETE ONE MAN MENTAL
AND PSYCHIC ROUTINE

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INTRODUCTION

For the first time in my hectic career of placing effects and methods before the ever and all too critical fraternity of magic, I am presenting a complete act, routine or whatever you may wish to call it.

Nevertheless, such routines are rare in this day and age. Back around 1920 there were a number of books put out wherein complete routines were given from start to finish. There were card acts, handkerchief acts, and Baffles Brush used to make the Sphinx that much more interesting with a monthly routine of small magic to run from fifteen to twenty minutes.

Today the audiences seem to "go for" the mental type of trickery more than ever. It is more of a "grown up" phase of magic and mystery and there seems to be a greater element of wonder when one can reveal unknown knowledge or something personal about his audience.

I'm not in any way slighting magic as a whole when I say this, but I've found it to be true as far as my own work is concerned. I've found that a person would rather have you tell him the maiden name of his mother than see you find a card and only because of the personal angle.

The effects as outlined herein will run from twenty to thirty minutes. They can be cut apart and used as single items but as put together they are in logical order for an integral part of one's own program. It will be seen that I have "dressed" some old magic principles into mind problems, but in the new finery they are that much more mysterious.

THEO. ANNEMANN.

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REQUISITES

The beauty of this routine of modern mentalism is in the lack of apparatus and preparation. The performer can walk into any room or club and immediately start and continue for half an hour with striking tests that will be remembered.

Everything but the two slates can be carried on the person and there is no set up or work to be done upon arrival at the place of the performance.

For the following routine the following list of articles is all that is necessary and the placement of them is described. In the effects to follow each is treated separately but they are routined in their best order for effectiveness.

A pad of paper $2\frac{1}{2} \times 3\frac{1}{2}$ inches. This is in the left side coat pocket facing body and in front of it are three or four loose pages that have been folded as described under the heading "Billet Switching" and then opened. This is to make easy the giving of them to a writer but making certain they will be folded back correctly.

In the left trouser pocket are five blank papers that have been folded and are waiting there ready for subsequent use.

In the right trouser pocket is a thumb tip pencil writer such as has become popular of late, but which in this case will be put to use in a novel way.

The inside coat pocket carries three or four pencils for the use of assistant spectators.

At hand are two decks of cards, not new decks, but cards in their cases and arranged as described in "Magic vs. Mindreading."

Also at hand are two ordinary school slates and chalk for both.

Lastly in readiness is a telephone book which performer has seen for about two minutes and prepared as described in "Book Mentalism." That is all. You are ready to proceed with an unusual presentation.



BILLET SWITCHING

I could say and write it a hundred times, but it wouldn't mean any more than when it was said or written as at first, so take this information to heart. If one is going to do any of this billet work and depends upon manual switches, they have got to forget a lot of their magic technique.

Magicians as a rule live by showing their hands empty and then finding something, but in this case there should NEVER be in any way a word said about the hands NOR A MOVE MADE TO SHOW that there is nothing in them. I mean it, too, and am not talking from theory. If you have a paper finger palmed, drop your hand to your side, gesture with it while talking or just put your hand in your pocket. When your hand does happen to be empty don't for both your sake and my sake SHOW it to be empty with an obvious gesture. If you do you are killing the whole thing and might as well quit right then and there.

When you do this type of work people forget all about magic. They don't expect you to do anything because you are practically telling them what is to be done before you do it and that alone goes against the rules of magic. They can also see what is being done and as most of it is done by a spectator they trust him and watch him, as he is the active part of the procedure. You, being a mind-reader or something or other, come in after the preliminary work and stage the climax and always by that time you have secured your information in an unassuming manner and practically under their noses.

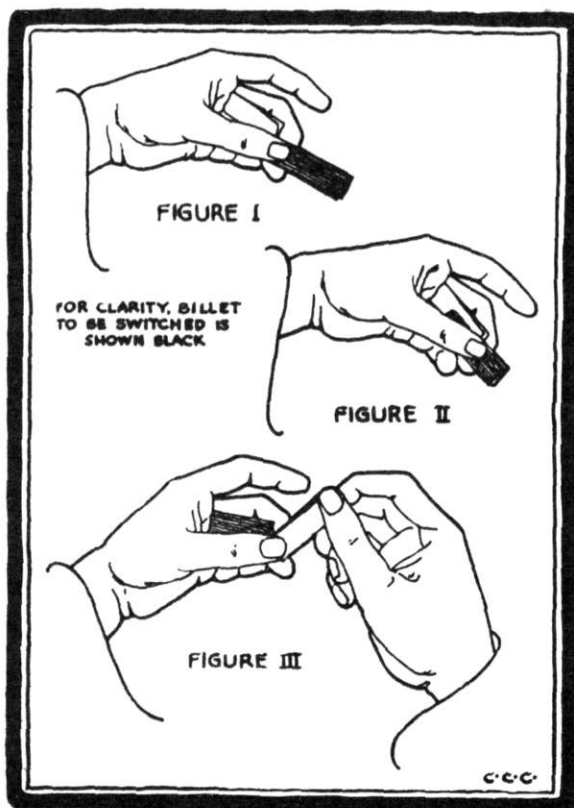
There are two essential switches of folded papers. The first or simple method is not new and is a simple exchange of folded papers. The second or folding switch, as I call it, is my own and consists of reading a paper and in the action of folding it to return an exchange is made for the already finger-palmed dummy or one ahead, while the one just read is retained.

The size of the paper should be $2\frac{1}{2} \times 3\frac{1}{2}$ inches. Hands differ, however, and the individual should try out sizes in proportion with these dimensions until the right size for his own hand is found. A printer will cut up a bunch of these and pad them about fifty sheets to a pad for a small sum.

The folding of the slips is important. Fold them once the long way and then once the other way and then once more the same way which results in a folded paper a little narrower than the width of your second finger and just long enough to be easily yet firmly held between the first and last joint of the finger. Thus with this finger slightly curled the paper can be safely held and invisible from the front as long as hand is not turned directly around. It is also invisible from the sides and back as long as hand isn't held too far (more than eight or ten inches) from body.

With a slip in left hand between second finger and thumb, practice pulling it back with thumb into the finger palm and keep this up until you can push it out and get it back easily and quickly.

Now take a second slip and with the first in palm position hold or take the second slip between second and thumb. With thumb slide it back until it overlaps the one palmed and then with both thumb and finger helping pull this one back push the one underneath outward. This will be found to work smoothly and easily and it leaves the originally palmed paper out in view while the paper just seen is in position to be palmed. The right hand at this point can take the in view pellet and the left thumb holds palmed paper in place while finger curls a little and it is secured.



I repeat that this must be practiced until it can be done while never looking at hand in any way. During such a switch the hand is not held still and you are not doing a trick to switch papers. Keep the hand in motion using it to gesture with and an exchange can never be seen.

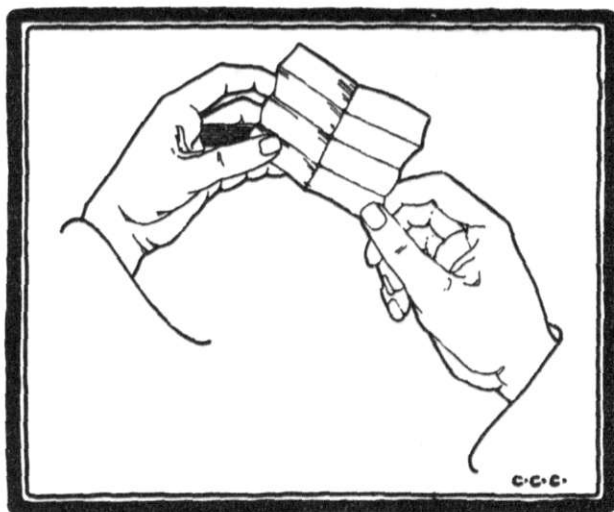
The second switch is a little harder but quite useful and perfect. Fingerpalm a folded billet. Now take another folded billet and open

it at fingertips of both hands just as would be normally done. Read it and refold. On the last fold let it come right on top of the palmed slip and the right thumb and forefinger. Take the two slips together as one and hold them in full view for a second. Even now don't obviously show your left hand empty. However, you can act freer than before until you reach the party who is to receive the formerly palmed slip instead of the one just read. At this point the two slips are again taken in left thumb and second finger and the slip nearest you on which thumb now rests is drawn back into palm as left hand with back upwards hands the visible and switched slip to owner.

Now you have two methods of switching folded papers and they are all the mechanics necessary ever to learn. The rest is routine work and showmanship as well as presentation which all comes under the same heading.

You will never get enough practice on this work. You have to do it all without looking at your hands and never up in the air as though you were catching something, but naturally in front of you at waist level. When you read a slip and start to fold don't look down again but look at the writer while you apparently and naturally refold the slip, switch and return it.

As I said before I could pound out a dozen more pages emphasizing these points and moves, but you have it all here and it is the best I can do. If this were all theoretical I couldn't be so emphatic, but I've used them all and done them for six years and I know what I'm talking about for once, at least.



MAGIC vs. MINDREADING

This effect, while using an old principle, is unusual in theme and makes a neat opening number for a mental routine or act. The performer states that many ask him the difference between a mindreader and a magician and that he will attempt making it clear.

He produces two packs of playing cards in their cases and asks the help of a spectator. The spectator selects one of the decks and places it in his pocket for the time being. Taking the other deck from case the performer says that a magician would always fan the cards and have one selected, looked at, replaced and after a shuffle would locate the correct card in some mysterious fashion. On the other hand, a mindreader would only fan the cards with the faces towards the spectator and ask him to merely think of one that he liked.

Suiting the action of his words the performer during this second part has fanned the cards and the spectator thinks of one that he sees. Closing the deck it is given a shuffle and the performer hands it directly to the spectator. Now the performer states that he has no further control over the cards and that the spectator is to name for the first time the card he merely thought of. This is done and the performer asks spectator to deal the cards one at a time on his hand face down. As the cards are dealt the performer spells the named card aloud, letter by letter, and when the last letter is reached the spectator is stopped. Once more the performer calls attention to the fact that the card was merely thought of and not selected by removing or touching it. Spectator holds up the last card and it is the one thought of!

After this denouement the performer explains that the effect could only have been accomplished by his reading the spectator's mind and then putting the correct card in the proper position. But then the performer asks the spectator if he thinks that the performer knew what his card was going to be before the performance ever started. The answer is, of course, no.

At once the spectator is asked to remove the deck he selected and placed in his pocket at the start. He is told to take it from the case and to repeat what he did before—deal the cards one at a time and again spell the name of the card originally thought of. On the last card he is again stopped and asked if it be the thought of card, will he be a true believer in the powers of mindreading and prophecy? This invariably gets a laugh regardless of the answer and the last card is shown. Again it is right!

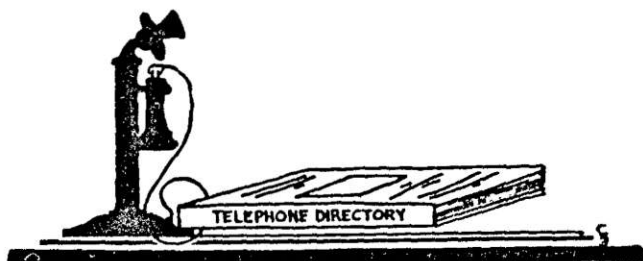
This effect thus gives two good climaxes without a loss of interest on the second because of the different way the same manœuvre is approached. And also the effect is made different through the theme of explaining the difference between a mindreader and magician.

The method is simply the old automatic spelling principle with six cards, each spelling with a different number of letters. Take, for instance, the following set up: AC — 6H — JS — 8H — 9D — QD. From left to right the cards read as from back to face and on top of this set of six cards are placed nine more. Now any one of the six will spell out automatically. When I set a deck I place a short card under the last one of the six so that it can be cut to at once.

Both decks are arranged exactly the same and placed in their cases. Have one selected and pocketed. When you come to the point

where you explain what a mindreader would do, cut the cards, leaving the Queen the bottom card of the upper packet and fan the bottom six. Hold this group up to the spectator as you ask him to think of one card that he sees and likes. Remember that the spectator is at your left and the audience can never see exactly how many cards are visible. From the talk they assume you are giving him choice of the deck. Drop the packet back on deck and it can be given a riffle shuffle provided the top fifteen cards are left intact. Now let the spectator have deck, name card thought of and spell. It just has to be right. And then the second deck is brought out and again it works!

THE TELEPHONE DRAMA



This telephone test is about the cleanest and most interest compelling method that I have ever been able to concoct. It is followed by a dead name test that, although a separate number, is of great value in this feat as will be seen.

A spectator, preferably a gentleman, is asked to assist and stands to the right of the performer. He is asked to think of someone he often calls on his telephone, someone whose number he knows without having to look at a book or list.

Handing him a slip of paper, the performer asks him to write the name of the person to be called, and this name does not necessarily have to be the full name, but a nickname or first name. In short, he is to write whatever he generally calls the person in question. The spectator is to fold the paper and the moment he has done so, the performer takes same with left hand while with right he gives spectator another slip and asks him to write on this the telephone number of the person in mind.

The moment this is done, the performer asks as he takes slip from spectator into which pocket the spectator would like to keep the name, and upon being told the performer hands him the name slip to be pocketed. Now the spectator is asked where he would like to keep the number and this is also given him to pocket.

At this time the audience has seen their member write on two slips a name and a number followed by his pocketing both. The performer now asks the spectator to point out some lady or friend in the audience for an additional test and turning to the person the performer asks them to think of someone who was very dear to

them but who is not living. They are to write this person's full name down and hold the paper for a while.

Turning back to man with the telephone data on his person, the performer states that he will enact a little drama in the form of one act and one scene. He asks the person to imagine himself in front of his own telephone ready to call the individual of whom he is thinking.

The performer says, "You are lifting the receiver and central asks you for the number, yes?" If working in dial phone territory go through same procedure, but tell him what he dials, number by number, etc. Always work in quick, short statements and get an acknowledgment on each one, as this is much more effective and convincing to the audience.

Then, very deliberately, the performer gives the telephone number, and receiving an acknowledgment asks spectator for the number slip. The performer verifies it and either hands it directly back to spectator or to a near member of the audience.

Now the performer asks spectator to concentrate upon the person being called, in other words to visualize him or her as the case may be, answering the phone on the other end of the wire.

The performer says, "You hear the ringing at the other end, don't you?" The answer is, of course, "Yes."

"Now someone picks up the receiver and says, 'Hello.' It's a man's (or woman's) voice, isn't it? And you, recognizing the voice as your friend, say, 'Hello, Arthur!' Don't you?" This is the climax and the paper spectator holds containing the name is verified and kept by himself or audience. The person is excused and the program goes right into



THE DEAD NAME TEST

Approaching the lady who is still holding the dead name slip as we shall call it, the performer asks for it and writes on the outside the initials of the lady who wrote the name of her dead friend or relative. He hands it directly to a nearby spectator to hold in full view and stepping back to the front takes a pad of paper from pocket, tears off a page and asks her to think intently of the person as she knew them when alive. On this paper the performer writes something and crumpling it up hands it to another person with the remark, "Hold this for a minute, please, it is what I have written."

Returning to the individual holding the dead slip high, the performer takes it and opening it up reads aloud the name of the person being thought of. He turns to the writer, "How long ago did this man pass away? Could I ever have known him or could he have known me?" Upon receiving answers the performer turns and asks the spectator holding his own paper to stand and read aloud what he has written. **THE NAME IS THE SAME!** And the paper can be left in audience to be passed around.

That is the complete effect and working of the two effects that blend together and never fail to create a tremendous interest and amount of comment. The working of them runs around eight to ten minutes.

With the effect in front of you as described and a working knowledge of the billet switching methods in use, you will have no trouble in understanding the following explanation.

In the performer's left coat pocket is a pad of paper and with it are four or five loose sheets that have been folded tightly to crease and then unfolded and are now lying against the pad. In left trouser pocket are two blank and folded pellets.

When the first spectator stands on performer's right, he is handed a slip on which to write the name. As he does this the performer holds the second slip in right hand, while left drops to pocket and secures one of the folded slips in left finger palm.

When spectator has finished the performer takes the name paper back with left fingers and thumb (back of hand upwards, of course), while right gives paper on which to write the number.

During this time the name slip is merely slid back and the dummy pushed out for a switch, and as the spectator finishes and folds the number paper, the performer takes name slip in right hand and takes the number slip from spectator again in left fingers. Holding right hand up performer asks spectator where he would like to keep the name slip and it is pocketed. (It is really the blank.) In the meantime the left hand has changed the slip just taken containing the number for the one containing the name and the left hand then gives the same slip to spectator to pocket, which he does, THINKING IT IS THE NUMBER.

Now performer asks him to point out someone for the dead name, and as he asks this the left hand drops to trouser pocket, and bringing out the second blank therein, makes still another change as he starts towards spectator.

Thus now, the performer has finger palmed a blank, while in view is a slip which really contains the number. Asking the person selected to think of someone dead, the performer during this talk opens the paper in view, and in telling them to write the dead name down in full, reads the telephone number. Then he tells them when finished to fold the paper and hold it. Suiting by action his words, he folds the slip and hands it to them for writing, but uses the folding switch, and they get the blank paper while he retains the now known telephone number and returns to the front.

After the patter theme as described, the performer reveals the number and the spectator hands him what he believes to be the number slip, but which is really the name paper. Opening it to verify the number, the performer reads the name, and folding it up uses

the fold switch and hands back the actual number paper which was finger palmed.

Now the performer knows and has the name slip. At this time it is good policy to ask for the name slip, and taking it in left fingers hold it in view while revealing name. During this the slip is merely given the straight switch, and when the climax comes, it can be handed directly to spectator without opening as he verifies the correctness of test orally.

Thus the telephone test has reached a conclusion and the performer is left with a finger palmed blank and proceeds with the dead test.

Taking the dead slip from the lady and asking her initials, the slip is exchanged and the initialed blank left with another spectator. Reaching into coat pocket on way back to front, the dead slip is opened against the pad, and the pad brought out, as performer states that he will try to receive an automatic impression of the person who is not now living. He instantly reads the dead name and taking the next paper, pockets the pad and dead name.

The rest is clear I think. He writes the name on his slip and another holds. Taking the blank from spectator the performer opens it and apparently reads aloud from it the dead name. Crumpling it up he asks that his own slip be read aloud and of course it checks. Performer being back to the front, does not have to go into the crowd again, and the slip left with them can be passed around. The original slip is never missed, and of the two the performer's paper is of the most interest.

I have made these maneuvers as clear as I possibly can. With papers in hand and the two switches mastered for ease and nonchalance, one should have no trouble in getting the routine straightened out. It is clean, to the point and from the audience point of view there is nothing done that would seem indirect or out of the way.



THE NEW NILE DIVINATION

2
8
4
7
9
5
—
35

This effect goes back to the days of Henry Hardin and possibly further. I seriously doubt if there are two performers in the country today who are using it. I have been using it in a new way, and even a new method for a long time, and find it a nice number. It requires no nerve, although it is somewhat nervy and although the spectator helping you knows a little of what is happening, he is far from knowing enough to give him complete working details.

The performer states that he will attempt a strange test of coincidence with the audience itself, and in which he will have no part except for the direction. An assistant is secured and giving him a slate and chalk the performer leaves him at a far side of the room. The spectator is told to think of a number of two figures and keep it in mind.

Taking a pad of paper and pencil, the performer now passes to five or six people, and handing them the pencil and pad, has each put down a single digit or numeral in a column. The pad is handed another, then, to add the column, and as this is being done the performer asks the spectator in the corner to write the number he is thinking of on the slate and hold it ready.

The person in audience stands and calls out the total of the addition. The spectator in the corner turns his slate around and **THE NUMBERS ARE THE SAME!**

This is really a strong stunt from the view of the audience. It is simple, but the wrinkle I have added to the method for handling the addition, makes it clean enough to fool magicians who know the old method.

The only gimic necessary is one of the now fairly popular thumb tip pencil writers and this has been reposing in the right trouser pocket throughout the act. It can be slipped on and off the thumb instantly, and is preferred to another gimic which fits under the nail, but is small and can only be put on using both hands and taking quite a little care. In this case at least it is not practical.

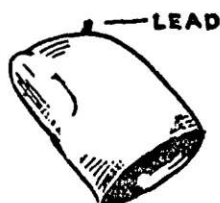
The number will always be something in the thirties, as I have found this about right. First secure your assistant from audience, and pick someone who has a pleasant look and has been evidently enjoying the performance throughout. One can always be found, and this type of person is right in the spirit of things, and only too glad to help. Ask him to stand at a far side of the room, and you take him to this spot, and as you are at a distance for a few seconds you tell the spectator, "Think of a number of two figures, say between thirty and forty. "What do you want to think of?" He gives you a number, say 35. You say, "Just keep thinking of it from now on until I tell you to write it down."

You actually ask him to pick his own number, but he tells you before he realizes or knows what is to happen. This is much better than trying to get him to write a certain number that you suggest. And don't think this is too brazen to work, because if you go over the above carefully you will see that everything is aboveboard as far as he is concerned.

Turning back after giving him the slate and chalk to hold, you return to front taking pad from pocket, and then turning, call back to the spectator, "Stand where you are and keep a number in your mind constantly. You have a number of two figures in your mind right now, haven't you?" The answer is always yes. To the audience you have put a man in the corner with a slate and had him think of a number.

Now pass the pad and pencil to different spectators for single digits in a column. As you take the pad from each person after they write, note the figure and keep the total in mind. You only dare let the total reach to within nine of the total you desire, and, as in this

case the total is to be 35, you watch until the total of the column passes 26. At about the second person your right hand drops to pocket and the thumb writer is slipped on. Keep the thumb curled in and right hand out of use as much as possible, and the moment the total passes 26 take the pad from this person and stop for a second. You know, of course, just what figure is needed to make the column total 35, and at this point you pause and say, "Now that we have a number of figures in a column and written there by yourselves alone, I'm going to have someone else add them up and secure a total that will have been arrived at purely by chance."



As this is said, the right thumb which is on face of the pad being held between the two hands, fills in at the bottom of the column the needed figure, and the pad is handed another spectator to add them up.

Thus the working is made clear. The spectator is told to write the number he has been thinking of. The person in audience stands and calls out the total and the slate is turned around and they coincide.

I only claim the routining of this feat and the use of the thumb writer, in place of the old dodge of apparently drawing a line under the column while secretly (?) putting down missing number.

And as it stands it is a clean cut number that makes talk.



BOOK MENTALISM

I have put out a number of book test methods in the past few years, some of which are as good and as practical as could be wished for. In this case I may not have surpassed those that have gone before, but it is clean, open, and does not confuse the audience at any time. It lends itself to strong presentation, which is the main thing after all is said and done.

Borrowing a telephone book the performer hands it to a spectator and asks him to turn his back, step away to a little distance and turn down the corner of any page in the book without looking at it, and just by opening the book a little at any spot he may chance upon. It is stressed that it is to be done entirely at random.

While he does this the performer writes something upon a slate, and taking the closed book from spectator upon his return, and at the same time hands him the slate to hold, writing side down for the present.

Turning to another spectator at opposite side of room, the performer has him open the book at the selected page and read aloud the first name thereon.

The first person turns the slate around and the performer has written the correct name!

To the audience this appears like a miracle, and it is as direct and to the point as any book test could be. Nothing but the book is used. Beforehand the performer has secured the book for a moment and made a two-minute preparation. A little past the middle, and when the book is open, at the LOWER right corner of page the corner is bent back about two inches and then the top name of each column on the page is written in pencil on the frame of the slate in small letters. The book is closed and all is ready. The first spectator is handed book and he holds it in front of him in the normal manner.

Naturally he turns down the UPPER corner of a page and closes book. In the meantime the performer looks at another spectator across room and says, "Name a number quickly—one, two, three or four." (According to the number of columns.) And the performer writes in large printed letters on the slate the correct name according to the column selected.

Taking the returned book from first person and handing him the slate to hold the performer goes to the second person, and holding the bottom edge of book towards him, riffles through and has spectator open the book at the turned up page. The moment the spectator has the book open the performer says, "You selected Two, so look at the top name of the second column. Now stand, please, and call out the name so that everybody can hear it." This is done and the book retrieved. The performer turns and asks the first person to turn the slate so all can see. Climax. And so on to the next number.



TELEPATHY PLUS

This is a feature closing number for the routine that runs around ten minutes without lagging. There are three definite revelations and the last is a perfect closing.

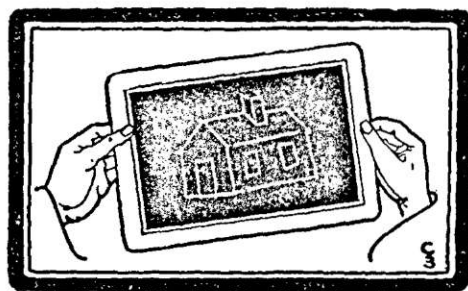
All that is necessary are papers, a coffee cup or small bowl, and two ordinary school slates. Three of the audience take part without the necessity of leaving their seats. Each is handed a paper with the request that he write something and fold. I recommend a patter theme about the only three ways that one can express himself in writing, either by letters, by figures or by lines in the form of pic-

tures. Therefore it is logical to have the first person write something consisting of figures, such as a license number, address, etc. The second person is given a slip and told to write something consisting of letters, such as a line of poetry, a question, the name of some friend or relative, etc. Lastly the third person is to draw a picture of any nature.

The papers are picked up in the cup and placed on a table in full view. Reaching into the cup the first one is removed and the first writer asked to stand. Slowly and deliberately the performer, holding the folded slip in fingertips, reveals the number, and it is acknowledged. The slip is verified and returned directly to writer. Taking the second slip from cup, the feat is repeated with the question or name. Then comes the finale. Picking up cup, the performer says he has changed his mind and will finish in a manner different than was his intention at the start. He steps to third party and dumps paper into his hand, telling the spectator that he (the performer) will not touch the drawing, and at the same time the spectator is handed one of the slates and chalk. Stepping back to the front the performer asks spectator to make his drawing once more, but this time on the slate, because, although everyone can understand numbers and letters it is hard to visualize a picture, and it should be large enough so that everyone can see it at once.

Picking up the second slate and chalk the performer says that he will draw something at the same time, and that spectator is to hold his slate so there can be no peeking, and so that the performer cannot follow his motions.

Both draw on the slates. When finished the spectator is asked to step forward, and standing beside performer shows his slate to the audience. The smash comes when performer turns his slate around and it is seen he has drawn the very same thing! Curtain.



The handling of the billets is very subtle, especially at the start as nothing is forced and nothing need be known before starting the stunt.

It will be remembered that there are three folded papers still in left trouser pocket. After the first part of patter the performer takes out two of them and gives the first one out, and then the second. Nothing is said at this point about the third, and stepping back to table he picks up cup and goes back to first person, who is finished by now, and has the paper dropped in cup. The second paper is collected in the same manner. However, in using a cup the fingers of left hand are inside of cup and thumb out, and on the way to second person the slip just dropped in is pulled up against the side and under second finger. After collecting the second slip the cup is returned to table, but the first slip has been palmed out. The left hand goes to pocket for the third blank, and as it is brought out the performer asks who will draw a picture. At this point, and as paper is brought from pocket, it is switched for the one just stolen, and when performer tells the third spectator to draw anything in the world that might come into his mind, he opens the paper, notes the number and folding the paper switches back, and the person gets the blank slip to draw on. The performer steps back and picks up cup with right hand, keeping the first slip palmed, and picture slip is dropped in last. Watch them so you know which is which.

Now the cup is on table with the second and third slips inside, and the performer knows and has finger palmed the first paper. He reaches into cup and removes the second slip, calling it the first, and has first person stand. Revealing the number, he opens the second slip, learning the question or name thereon, and in folding switches to first which is handed back to its owner. Now the third slip is removed and called the second, and the same procedure takes place. At this time the third slip is finger palmed and the cup is empty. As performer picks up the cup the palmed slip is dropped in, as fingers always go inside and thumb out in picking up the cup. Thus the artist gets his slip back not knowing it has just been looked at. The slates are brought into use and the finish is clear. The beauty of the slate idea is that practically everybody forgets that anything has ever been written down because the drawing test is so clean cut.

I used this test exactly as written at a company banquet in the Hotel Astor, New York City, about two years ago, and remember a magician who had been there and whom I did not meet, writing me and mentioning the slate test, saying that he had the mirror reflector method, but was sure I never went near the spectator while the drawing was made. This is an example of how strong it appears.



A D D E N D A



AUTHOR'S NOTE

Sometime during 1925 I had a contribution in the Sphinx called the "Master Mind." It was a routine of a few good mental tricks with cards that even today would be hard to beat. I've had a number of requests to reprint the routine, and when Max Holden approached me regarding this book, it was suggested that it be included herein as a perfect routine for newspaper offices, parlor parties, or a sort of side routine to work when called upon and you are not in a position to work your regular act. When this was published I had picked up the material here and there and only claimed credit for the routine as put together. I didn't know just where to give credit at that time, but now I'm able to undo all that and give the credit to Al Baker for the three pellet effect, and the card indexes in pocket. Performers who work this routine out will have something they can do anywhere and really make talk.



THE MASTER MIND

For preparation go over the following carefully. Everything has been condensed as much as possible. Have two decks, one red backed and one blue backed. The red deck has a wide card, which preferably should be a black one. This deck is arranged for effect number one, and the numerical system is not hurt if this wide card (black) is cut to the face of its pile and this pile placed on top of the reds. This is simply to make it easier in cutting the two portions apart for the shuffle and it saves a bridge.

The paper in use for pellets to write on are all alike throughout the routine, and all pellets for each test are folded the same way. I got quite a supply of this paper at a printer's cut to about 2½x2. Also use a pen to write with, as it seems to make a better impression.

You also use two pocket indexes like the cards from the pockets, but I would advise making up two as I did, out of playing cards riveted at one end as they are more compact. In these indexes, which repose in either trouser pocket, you have fifty-two folded pellets reading, "Your card will be—," and here you have the name of a card. These are written in ink, folded and place in the indexes so that you can get the pellet for any card instantly.

The blue backed deck is in your left coat pocket and at the face of it is one of the red backed cards, and this is the card (ace) that was discarded from the red deck in arranging the numerical system.

The red deck is arranged thus: One of the black aces is discarded (put at face of blue backed deck in pocket) and the two colors of deck are separated and you arrange the black portion in the following order regardless of suits:

4 J 3 Q 2 K A K 2 Q 3 J 4 10 5 9 6 8 7 7 8 6 9 5 10

With this arrangement of the black cards they can be cut any number of times and two cards taken from any place together will total either 14 or 15.

Now the red packet is taken and the fifteenth card FROM THE BOTTOM UP IS NOTED. This is because the cards are later reversed, and this makes it fifteenth from the top. As there is a wide card in the black pile, it is cut to the bottom, and the black pile placed on top of the red packet.

At the beginning I borrow a stiff hat to keep the papers in, as this is a necessity for the second and last tests, and if used for the others gets the audience used to it. After working the first test with the red deck, I work into the second with same deck, as all that is needed is the wide card. From that I take out the blue deck with extra red card, and either borrowing an envelope or using one of my own, work the third. The blue deck is replaced in pocket and the fourth and fifth tests performed. I have done this routine before experts and the different twists and slight changes of effects and conditions has kept them tearing their hair.



THE ACT

The performer takes a slip of paper and writing a name on it folds and drops into a hat. Cutting the pack at the wide card, the two halves are given a genuine dovetail shuffle. Turning pack face up the colors are separated into two piles, dealing the cards one at a time. These moves leave the two packets in the same order as at first, except that now they are reversed, which has been prepared for. Now performer gives black packet to spectator to cut several times, remove two cards together from any spot and add them together. If total is 15 he is told to count down in the red deck and turn over the fifteenth card. However, if 14 is the number, he is told to count off fourteen cards, and when he has done so is then told to turn over the next card. When the card is turned face up and called out, someone else takes the paper from the hat and reads aloud, "Your card will be the——."

Now put the deck together and have it freely shuffled. Taking it back, cut several times, leaving wide card on the bottom, and you lift the left rear corner of top card nearest body and get the name of it. Turn to a man and have him think of a number between one and twenty-five. Taking a paper you write on it, "The lady will get the ——," and finish with the name of the card just noted on top of the deck. Fold paper and drop into hat. Hand deck to the gentleman and turn your back. Have him count off one at a time, the number of cards he has been thinking of, and at the same time a lady is selected to watch and remember how many cards the man has counted off. When he says that he is ready, ask him to look at the top card of the pile counted off, return it, and then drop remainder of deck on top of the pile and cut the entire deck several times.

Performer turns and picks up deck. Turning to the lady he cuts the deck at the wide card and asks her if she is thinking of the same number thought of by the gentleman. At this point the rear of top card is lifted again and this top card noted. Laying the deck down, performer writes on another slip while looking at the lady, "The gentleman will get the —," and here writes the name of the card just noted. This paper is also folded and dropped into the hat with the other. The lady now takes the deck and while performer turns back repeats the counting procedure. After dealing off the right number she looks at the last card dealt, puts it back and drops deck on top. Now the performer turns and states that in both cases he has written something for each before any counting or looking was done. He has them name their cards and then the slips of paper are read aloud. Both are correct prophecies! I always ask for their first names before I start and use these which makes the effect much better.

Follow this effect by having the same deck shuffled again, and at the same time hand out three pellets and three pencils. Take deck back and cut the wide card to the bottom. Explain that you want three people to take deck in their own hands and note card. The first is to hold deck face down in left hand and with right fingers remove a bunch of cards from the center. They are to note bottom of face card of the bunch; drop this packet on top and cut deck. Illustrate this once and then shuffle deck and cut the wide card to the top and hand them the deck. They do as you have told them and return deck, but their noted card is now on top of the wide card in deck. Illustrate what second party is to do. He is told to hold deck face up in left hand, and with right hand lift it up at any spot and note the card looking at him. As you tell him to do this, you illustrate by doing it yourself, but your right thumb has located the wide card and you lift at this spot, which gives you a flash of the first man's card. The third party is then asked to merely think of a card. Now all three write the names of their cards down and fold the papers. The performer collects them in the hat, but watches them so he knows which is which. The first one is the one he knows.

Put the hat on table or chair with no one behind. Take out the second man's paper, and looking at first man, slowly spell out the name of his card. When he acknowledges it, open paper, read the name on it, fold and drop it behind the hat. Now pick out the third paper and looking at second man tell him the name of his card, which you have just read and put behind hat. Now open the third slip you are holding and read it to yourself. Fold and pretend to put behind hat as before, but this time keep it in fingers and reach right into hat and bring this same piece of paper out again. This time you can't seem to get it right away, so you hand the slip back to the third man to read to himself again and hold. Now you tell him the name correctly and this is impressive because he is holding his paper when you do it. Tip the hat over backwards over the paper there and the paper still in hat falls with it, lift hat and the papers are there where the inquisitive writers may get them.

Now take the blue backed deck from your pocket. You will remember that on the face of this deck is a red backed ace. Borrow a letter envelope. Decks are shown by fanning with faces up and then backs up. The red Ace on face of blue backed deck is kept hidden under two or three end cards when fanning with backs up.

The red deck is handed out to be shuffled. The performer looks through his blue deck and taking out a card places it in the envelope. In reality, however, suppose the red backed face card is the Ace of Clubs. He runs through deck and finds the duplicate Ace of Clubs and puts it second from the bottom. Now he lifts these two cards off together, and without showing the face, says that he will put a card from his blue deck into the envelope face down. The spectator now fans his red deck face down and pushes any card out. Taking it the performer gets a glimpse of it as he pushes this also face down into envelope beneath the two already there. Explaining that two cards are in envelope, one from each deck, and that performer placed his in first, he removes the top two, leaving the bottom one behind and showing the backs red and blue, turns them over and they are both alike. The two cards are returned to their decks, and again performer runs through his deck and this time takes out a duplicate of the one he knows in the envelope and pushes it face down above the one already there. Now the spectator selects another as before, and without looking at it, the performer pushes it face down into envelope between the two already there. This time all three cards are removed together. The top one is blue, and is shown, and then the two red ones are shown as one, keeping them together and both blue and red cards are again matched. This time the two red cards together are gathered up with their own deck and everything can be examined.

For the last effect, the performer says he will make an out and out prophecy of what is to happen. He hands one of the decks to a spectator to shuffle and in the meantime writes on a paper and drops it into hat. In reality, however, he writes nothing, and instead of dropping it into the hat it is finger palmed out again and pocketed. The spectator is asked to put the mixed deck on table, and to then turn over any single card in the deck. He does, and the performer asks that he take paper from hat and read aloud. It is correct! The truth is that the moment the card was turned over, performer who had both hands in pockets, secured the correct slip from the index, and with a slight stall while asking spectator if he took the card he wanted, and really mixed the cards, reaches over to hat with hand containing pellet and picking up hat lets pellet drop inside.

This routine will run about twenty minutes and is perfect for close up work at any time or place.



AUTHOR'S NOTE AGAIN

That was 1925 when I sent it to the Sphinx and you are reading it just about the way it was written. I've made little improvements

here and there on most of the effects, but as it stands it is still good enough for any press crowd and suitable for most any person without the least semblance of skill being necessary.



THE MIRROR REFLECTOR

The convex mirror is a nice gimic to have handy at all times. In conjunction with the slate effect, wherein the performer duplicates the picture drawn by a spectator, it is hard to beat for a clean cut effect. There has always been a little difficulty in buyers handling the mirror and many different moves have been worked upon. I developed a move which makes logical the performer's approach to the slate held by person, and at the same time a new angle for the reflection, all methods before getting the glimpse from one side.

In my case I get it from underneath, and the mirror is in the right hand gripped by the two middle fingers between first and last joints. It is in the right trouser pocket to start with, and the performer has the assistant stand on his left, so that when stepping towards him the performer's right side is to the audience. Performer has a fairly large pocket handkerchief in pocket or at hand.

The slate is given spectator and he draws a picture. As he finishes, the performer, who has secured the mirror, takes one end of the handkerchief in finger tips of right hand and goes over to the spectator, who is told to hold the slate about a foot from his body with his two hands, one on each side. The performer states that he wants the slate covered so that no one will be able to see the drawing, and the right hand throws the corner of handkerchief over the top edge of slate so that it hangs down over picture. Now the right hand goes up underneath the slate to get the hanging end and these two ends are tied in a single knot at bottom edge.

However, when the right hand went under the slate and reached up for the corner, a perfect shot is secured of the drawing. This will have to be done to get the angle. Everybody is of a different height, and one trial will show the performer how high he must have the slate held for the purpose of getting a clean cut view of the sketch. Then he steps back, picks up his own slate and duplicates the picture. This move has taken several magical witnesses by surprise.



A LIVING AND DEAD COMBINATION

In "The Dead Name Test" I have given a neat way to apparently duplicate a dead name. A few years ago, Charles Peet, of Montreal, put out a test for the Living and Dead effect that I have used in combination and may be of value.

Hand out about ten pieces of paper, not calling attention to the number. The first person who gets a paper is told to write a dead

name and the others are told to write names of living people. They are to fold the papers. In performer's left trouser pocket is a blank dummy folded, and in his left coat pocket is a pad with a few unfolded sheets on top.

He now collects the folded papers in a cup, starting with the dead name, but this is pulled up into the left finger palm inside of cup, and when all are within, the cup is put down on table and the dead name palmed out. Reaching into trouser pocket the performer comes out with the folded slip, making the ordinary switch, and asks for a lady to think of some close relative who is dead. Opening the paper (first dead name) the performer reads it as he tells person to write on inside of slip and then fold. As he says this he refolds slip making the number two switch and hands the lady the blank paper to write on and hold.

Returning to cup, the performer has someone else stand, and then turns his back after giving them the cup to hold. One at a time they pick out papers and hold them up, saying, "Ready." Each time the performer with back turned says to drop it on the floor. Suddenly he tells them to stop because they are holding the dead name. Turning he takes slip from them with left fingers and hands it to the writer making the ordinary switch. He asks them to just say whether it is the dead name or not. They say yes, naturally, and looking at them directly the performer reveals the name correctly. This is very effective because they are holding their own paper.

Now the performer passes to the lady holding the second dead name and from here on the effect and working is the same as described in the Dead Name Test included in the routine.

The two effects together make a neat combination, as each name is secured in a different manner, and the effect of each disclosure is also different.



THE SEALED ENVELOPE DODGE

This is a clever idea to introduce into a sealed question act, inasmuch as a spectator's own sealed envelope is returned to him unopened, and he is given a special test, his message being revealed correctly.

This person can be ascertained before the performance and he is given paper and envelope along with the rest. Near the front is seated a confederate of the performer's, and he also dutifully writes and seals. The performer has made it quite clear that a question is to be written and the paper is to bear the signature of the writer.

Collecting the sealed envelopes the performer manages to keep the desired one on top, and as soon as he picks up the one from the plant, he repeats that he has had questions written and signed. At

this point the plant motions and remarks that he didn't sign his paper, so performer gives it back with a fresh envelope and continues to collect. Finally he comes back and picks up this envelope, and the regular routine is then proceeded with and the special test used as a talk maker.

The secret is that when performer handed plant his envelope, he really handed him the envelope belonging to the other spectator. The plant opened it, pretended to sign, but actually jots down on the opened envelope the question and then sealing message in the fresh envelope, hands them both together to performer who gets the message at a glance and crumples the old envelope, tossing it aside.

The message written by plant in his own envelope is always known by performer and this used to work the regular one ahead routine. However, in the middle when the opportunity comes along, the spectator's envelope, the contents of which is known to the performer, is picked up and returned unopened to spectator while the answer is given or test completed.



THE SPIRIT PENCIL

First Introduced Into Magic by Ralph Read

A clever publicity stunt. A common lead pencil is shown and placed point down on the table, fingers supporting it at the top in a vertical position. Spirit knocks now seem to come from the pencil, and questions are answered by two knocks for YES and three knocks for NO.

Place the pencil on a good solid table, holding top of pencil with right fingers. Tip of first finger is on top of pencil and thumb and second finger at each side. Fingers and thumb are touching. Press tightly down on pencil with fingers, and thumb now presses up. This will create a distinct knock. The same effect can be obtained by placing the pencil point down on a spectator's hand. Back of hand is up.



ADVANCE INFORMATION

It is always of great value for the performer to have any advance "dope" possible when working an engagement with the mental type of act. This is especially so in the case of private parties and homes.

A clever and natural method for securing valuable advance information as to people who will be present has been used by several well-known workers in the field. Bits of information can easily be secured about people, provided you know who will be on hand, and it is to that end that this dodge is worked.

A day or so before the engagement the performer calls up the host or hostess of the party and after explaining that he is merely checking with them on the engagement, enquires about the guests as follows:

He explains that he has played many parties, and at many homes, and more than often several of the guests have seen him before. He would like to know the names of a few who will be there, so that he may change his program in spots, so as not to duplicate the effects for those who may have seen them.

This invariably results in the performer securing a few names, and with an edge like that he can have a number of bits of information ready. There are always telephone numbers, addresses, club memberships, etc., and with billet work such information makes it possible for the performer to know what the spectator has written when he is asked to put down his telephone number or the number of his house. Such information as this often gives one the chance to get one ahead without resorting to a force of some number or a manœuvre to read the slip.



PENCIL READING

This is one of the most valuable accomplishments in the mental field. There are several in the country today who make a specialty of it, and names as well as numbers are instantly caught by them at a little distance when written by the spectator. It takes practice, but is worth every minute spent. Always use, of course, a long pencil and a small pad for the writing. Numbers are the easiest and just a little practice makes this quite perfect.

There are two very cute effects that can be worked at any time or place with the pencil reading principle and they make excellent press stunts.

Hand the spectator a pad and ask him to write down a row of three figures. Then he is to reverse the three figures and subtract the smaller from the larger. He is to think of this remainder intently and the performer tells it correctly. It can be repeated at will and the remainder is always different.

The secret lies in the fact that because of the figure manipulation, the middle figure of the answer will always be 9. Also the first and last figures when added together always total 9. Thus the performer standing at a little distance pays no attention to the figures written until the spectator starts to subtract. Then, by pencil reading, the performer learns either the first or last figure, and knowing only one the rest is clear. It is almost impossible to fail at this because of the two chances to get a key figure. The fact that the remainder is always different will throw off any suspicion of it being a "set" calculation.

The second effect is a little more difficult but very subtle. The spectator is handed a pad and pencil and the performer has the same. The performer states that he will write a figure and proceeds to do so. Then the spectator is told to write a figure and does. The performer says, "I wrote a 7, what did you write?" The spectator wrote a 7! Again the performer puts down a number followed by the spectator. Again the performer tells what he wrote and again the spectator has written the same. It is repeated for the third time, and the performer gives him both papers to keep with the identical figures on each.

The secret is merely that the performer is reading the pencil, and staying one ahead, or one behind would be a better way of expressing it. The first time he writes, the performer just pretends, but puts nothing down. As soon as the spectator writes the performer, catching the number, explains that he wrote a —, and names the number he knows spectator just wrote. This is verified by spectator and the performer writes again, but this time actually writes the figure just named. Again he watches the spectator, and again he names as the number he wrote the number just written by spectator. Again he is correct. The third time the performer writes the number just named and keeps pencil close to pad when he finishes, just looking up and telling spectator to write one more. The moment he catches it the performer says, "I wrote a———this time. What did you write?" And as he said it the performer marked the figure down under the other two and the pad is tossed to the table to be checked with spectator's. All eyes are on spectator at this moment to see if the last time is also correct and the two pads check together and apparently the performer succeeds in beating the spectator to his number three times in a row.

Play around with pencil reading for a while. Try it out with names of Presidents and famous people until you can catch them as being written. It isn't as difficult as it may seem and will be of great value in many ways.



FINIS.

We highly recommend ANNEMANN'S Mental Bargain Effects of six clever, subtle mental creations. Annemann's Mental Masterpiece, 30th Century Television, The Modern Mindreader, Eyes of the Unknown, Psychic Writing, and the Diabolo Pellet Reading. Now in a printed booklet for \$1.00.

